To be kept

Priced

THE COLLECTION

OF

MODERN PICTURES

OF

CHARLES WARING, ESQ.,

DECEASED;

AND OF THE LATE

W. A. TURNER, ESQ.,

OF MANCHESTER.

1888
Apr. 28
LoChW

CATALOGUE

OF

THE HIGHLY IMPORTANT COLLECTION

OF

MODERN PICTURES

FORMED BY

CHARLES WARING, ESQ.,

Deceased, late of Grosvenor Square;

ALSO,

PICTURES & DRAWINGS,

THE PROPERTY OF THE LATE

W. A. TURNER, ESQ.,

of Manchester, and Barlow Fold, Cheshire;

AND OTHER

IMPORTANT MODERN PICTURES

FROM DIFFERENT PRIVATE COLLECTIONS:

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, APRIL 28, 1888.

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

Philipson, Hilton [Wimborne, Lord.]

L 47336

ILAP91-D923

CONDITIONS OF SALE.

I. THE highest bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, APRIL 28, 1888,

AT ONE O'CLOCK PRECISELY.

The following are Sold by Order of the Executors of CHARLES WARING, Esq., deceased.

PICTURES.

K. MARSHALL.

1 A Farmyard
14½ *in.* by 12 *in.*

A. H. TOURRIER, 1867.

2 The Dispatch
15½ *in.* by 23½ *in.*

J. S. NOBLE, 1879.

3 The Sentinel's Companion
19½ *in.* by 24 *in.*
Exhibited at the Royal Academy, 1879

E. NICOL, A.R.A., 1877.

4 'CONSIDERING—NO RENT !'
10½ *in.* by 7½ *in.*

80

J. PHILLIP, R.A., 1865.

5 ROSINA, a prima donna in the character
23½ *in.* by 19 *in.*

210

J. PHILLIP, R.A.

6 HEAD OF A LADY
23 *in.* by 19½ *in.*

70

A. ELMORE, R.A.

7 RELIGIOUS CONTROVERSY IN THE TIME OF LOUIS XIV.

"The king had declared his intention 'to employ only good Christians in public situations,' meaning Roman Catholics, and the most tempting encouragement was held out to such as should set an example by abjuring their Protestant tenets.

Accordingly, it was not uncommon for an intending convert of rank to invite some leading Protestant clergyman to meet some leading Catholic in his house, there to debate respecting their differences to satisfy the mind of their host which religion was preferable."

'*Louis XIV. et son Siècle.*'

1000

46 *in.* by 71 *in.*

Exhibited at the Royal Academy, 1849

Exhibited at the Jubilee Exhibition, Manchester, 1887

A. ELMORE, R.A., 1863.

8 REFLECTIONS
20½ *in.* by 16 *in.*

30

CROME.

9 A Woody Landscape, with a peasant on a rustic bridge
17½ *in.* by 13 *in.*

G. STUBBS, R.A.

10 Fox Hounds
48 *in.* by 40 *in.*

L. RUIPEREZ, 1863.

11 Card-players
13 *in.* by 10½ *in.*

M. W. ROELOFS.

12 A Landscape, with sheep
21½ *in.* by 17½ *in.*

P. MARILHAT.

13 An Eastern Landscape
12 *in.* by 16 *in.*

J. B. MADOU, 1871.

14 The Politicians
18 *in.* by 24½ *in.*

K. GIRARDET.

15 A River Scene, with figures and animals
9 *in.* by 15½ *in.*

M. GABRIEL.

16 A FARM SCENE, with peasants and animals
35 gns 28 *in.* by 42 *in.*

J. TISSOT, 1871.

17 LES ADIEUX
220 39 *in.* by 24 *in.*

J. WOPFNER, 1887.

18 THE PURSUIT
250 44 *in.* by 70 *in.* Wallis

H. W. MESDAG, 1873.

19 DUTCH BOATS IN A CALM
160 35 *in.* by 70½ *in.* Permain

M. FORTUNY.

20 LA ESPADA
610 23 *in.* by 19 *in.* Rockbank

J. ISRAELS.

21 THE DUTCH NURSE
310 21 *in.* by 35 *in.*

M. DE MUNKACSY.

22 CHRIST BEFORE PILATE
35 *in.* by 51 *in.*
900 *The original study for the large picture*

22A CHRIST BEFORE PILATE, after M. de Munkacsy, by C. Koepping
Remarque proof

£15. 10.

M. DE MUNKACSY.

23 PORTRAIT OF A LADY
24½ *in.* by 20½ *in.*

M. DE MUNKACSY.

24 FLOWERS AND STILL-LIFE
40 *in.* by 54 *in.*

M. DE MUNKACSY, 1881.

25 A LANDSCAPE
40 *in.* by 54 *in.*

C. TROYON.

26 THE FERRY
36 *in.* by 50 *in.*

C. TROYON.

27 MILKING-TIME
31 *in.* by 45 *in.*

C. TROYON.

28 HARROWING
31½ *in.* by 46 *in.*

C. TROYON.

29 THE WATERING-PLACE
24½ *in.* by 38 *in.*

A DIFFERENT PROPERTY.

T. P. BEADLE.

150 gns

30 CLOSE OF DAY: ploughing, Normandy
Exhibited at the Royal Academy, 1887

THE PROPERTY OF A NOBLEMAN.

ROSA BONHEUR.

31 LABOURAGES NIVERNAIS
Painted for Count Orloff
The engraved picture

4200

A DIFFERENT PROPERTY.

J. M. W. TURNER, R.A.

32 THE BURNING OF THE HOUSES OF LORDS AND COMMONS, October 16, 1834
Exhibited at the Royal Academy, 1835
Exhibited at Burlington House, 1883
Bought from the artist, by the late John Marshall, Esq., of Coniston, where it has remained from that time

1500

J. LINNELL, SEN.

33 A STORM IN HARVEST
Exhibited at the Royal Academy, 1873
Exhibited at Burlington House
Specially selected by the artist to represent him at the International Exhibition, South Kensington

1250

T. FAED, R.A.

34 READING THE BIBLE
With the copyright
1750

J. C. HOOK, R.A.

35 GOLD OF THE SEA
Exhibited at the Royal Academy, 1872
1640 *Painted for William Banbury, Esq.*

T. S. COOPER, R.A., 1855.

36 A VIEW IN CANTERBURY MEADOWS, with cows and sheep on the banks of a stream
335 *From Lord Northwick's Collection*

SIR J. E. MILLAIS, R.A., 1887.

37 THE EMPTY NEST
With the copyright
680

SIR J. E. MILLAIS, R.A.

38 AGE: portrait of a lady, painted in her 94th year
Exhibited at the Royal Academy, 1873
255

W. Q. ORCHARDSON, R.A.

39 THE STORY OF A LIFE
320

E. CROFTS, A.R.A.

40 ON THE MORNING OF THE BATTLE OF WATERLOO
Exhibited at the Royal Academy, 1876
400 *Exhibited at the Paris Universal Exhibition*, 1878
Sold by order of the Executors of the late Sir Francis Bolton

J. LINNELL, SEN., 1866–8.

41 MILKING-TIME

Exhibited at Burlington House, 1883

J. LINNELL, 1853.

42 THE LAST LOAD

PATRICK NASMYTH.

43 CARISBROOK CASTLE

Signed, and dated 1826

From the Collection of the late Robert Vernon, Esq., for whom the picture was painted

J. CONSTABLE, R.A.

44 FLATFORD MILL, Suffolk

Exhibited at the International Exhibition, 1862

From the Collection of H. McConnel, Esq.

JAMES STARK.

45 ON THE THAMES, Battersea, with peasants lading a boat for market

THOMSON (OF DUDDINGSTON).

46 THE COMING STORM

From the Collection of H. McConnel, Esq.

FANTIN, 1886.

47 ROSES

L. L. BOILLY.

48 DÉPART DE PARIS DES CONSCRITS DE 1807

P. L. DELANCE.

49 CHARITY
Exhibited at the Paris Salon, 1878

PLASSAN.

50 A MOTHER AND CHILD

W. P. FRITH, R.A.

51 NEW SHOES

W. C. SYMONS, 1879.

52 DANCE OF REAPERS

H. BRIGHT AND T. EARL.

53 RABBITS

J. BURR, 1862.

54 THE POOR HELPING THE POOR

J. L. PICKERING.

55 A HILL-SIDE
Exhibited at the Royal Academy, 1883

J. SANT, R.A.

56 PORTRAIT OF LADY CARDROSS—*whole length*

W. ETTY, R.A.

57 THE TRIUMPH OF CLEOPATRA
Exhibited at Burlington House, 1872

The following are the Property of
HILTON PHILIPSON, Esq., of Tynemouth.

BARON H. LEYS.

58 ARCHERY

HENRIETTE BROWNE.

59 Le Médaillon

F. HEILBUTH.

60 The Lake

H. S. MARKS, R.A.

61 A Page of Rabelais

SIR J. E. MILLAIS, R.A.

62 THE PICTURE OF HEALTH
Exhibited at the Royal Academy, 1874
Engraved by S. Cousins, R.A.

P. GRAHAM, R.A., 1874.

63 A MOOR SCENE, with cattle

L. ALMA-TADEMA, R.A.

64 THE CHAMBERLAIN OF KING SESOSTRIS

The following are the Property of A GENTLEMAN.

ROSA BONHEUR.

65 A Landscape, with cattle—*sepia*

E. FRERE, 1862.

66 The Writing-lesson

F. HEILBUTH.

67 A CARDINAL AND ATTENDANTS

L. ALMA-TADEMA, R.A.

68 THE FIRST WHISPER OF LOVE

L. ALMA-TADEMA, R.A.

69 BEAUTIES

L. ALMA-TADEMA, R.A.

70 'A BEAUTY'

The following are the Property of W. A. TURNER, Esq., deceased, late of Manchester, and Barlow Fold, Cheshire.

WATER-COLOUR DRAWINGS.

J. BURGESS.

71 A LANDSCAPE, with church

SAM BOUGH, R.S.A.

72 SUNRISE AT SEA

SAM BOUGH, R.S.A.

73 THE CLYDE

BIRKET FOSTER.

74 DORKING

H. B. WILLIS, 1868.

75 Cattle in a Meadow

24

H. CLARENCE WHAITE.

41 76 Harvest among the Mountains

COPLEY FIELDING.

32 77 On the Beach

Aqueu

E. J. POYNTER, R.A.

5½ 78 The Alps

7 79 The Thames

G. P. BOYCE.

10 80 On the Thames at Little Wittenham

D. COX.

41 81 The Old Windmill

D. COX.

14 82 Bolsover Castle

D. COX.

82 83 The Hay-cart

D. COX.

10½ 84 Calais Pier

D. COX.

26 85 Bettws Church

D. COX.

86 A Road Scene, with cottage

10½ gn

G. BARRET.

87 'The Curfew tolls'

25

G. BARRET.

88 A Landscape, with sheep

20

G. BARRET.

89 A Landscape, with castle

6½

SIR J. GILBERT, R.A.

90 Richard III.: The disgrace of Hastings

78

T. S. COOPER, R.A., 1863.

91 Sheep in the Snow

35½

F. WALKER, A.R.A.

92 BEE-HIVES

205

Exhibited at the Art Treasures, Manchester, 1878

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

FORD MADOX BROWN, 1871–80.

93 The Corsair

37

"His steps the chamber gain—his eyes behold all that his heart believed, not yet foretold."

D. G. ROSSETTI.

94 'WASHING HANDS'

"This drawing is called 'Washing Hands,' and represents the last stage of an unlucky love affair. The lady has gone behind the screen (in the dining-room perhaps) to wash her hands; and the gentleman, her lover, has followed her there, and has still something to say, but she has made up her mind. We may suppose that others are present, and this is his only chance of speaking. I mean it to represent that state of a courtship when both of the parties have to view in reality that it will never do, but when the lady generally, I think, the first to have the strength to act on such knowledge—it is all over, in my picture, and she is washing her hands of it."—*Notes by the late Dante G. Rossetti.*

D. G. ROSSETTI, 1876.

95 MNEMOSYNE

From the Artist's Sale

PICTURES.

C. N. HEMY.

96 ST. IVE'S BAY

C. N. HEMY.

97 PIER AND SANDS

C. N. HEMY

98 BOYS FISHING FROM A BOAT

C. N. HEMY.

99 AN OLD FLEMISH INTERIOR

J. KNIGHT.

100 FAIRY TALES

Exhibited at the Royal Academy, 1870

Exhibited at the Grosvenor Gallery, 1878

J. KNIGHT.

101 THE QUAKERESS

J. KNIGHT, 1877.

102 A LANDSCAPE, with pool

SAM BOUGH, R.S.A., 1854.

103 A LANDSCAPE, with peasants and sheep on a road

D. COX.

104 ON THE SANDS

W. COLLINS, R.A.

105 MENDING NETS

R. P. BONINGTON.

106 ST. MARK'S QUAY—*a sketch*

E. LAMBINET, 1867.

107 THE DESERTED COTTAGE

J. H. ARCHER, R.S.A.

108 A GRANDMOTHER

T. ARMSTRONG.

109 POPPIES

P. H. CALDERON, R.A.

110 THE TOILET

VAL. C. PRINSEP, A.R.A.

111 MEDITATION

SPENCER STANHOPE.

112 NIGHT

SPENCER STANHOPE.

113 MORNING

SPENCER STANHOPE.

114 RIZPAH

"The king took the two sons of Rizpah . . . . and delivered them into the hands of the Gibeonites, and they hanged in the hill before the Lord . . . . And Rizpah took sackcloth, and spread it for her upon the rock . . . . and suffered neither the birds of the air to rest on them by day, nor the beasts of the field by night."—2 *Samuel*, xxi.

SPENCER STANHOPE.

115 THE COMBAT

DANTE G. ROSSETTI.

116 PROSERPINA

"The figure represents Proserpina as Empress of Hades, after she was conveyed by Pluto to his realms, and because Ceres importuned Jupiter for her return to her, he was prevailed on to consent to this, provided she had not partaken of any of the fruits of Hades. It was found, however, that she had eaten one grain of a pomegranate, and this enchained her to her new empire and destiny. She is represented in a gloomy corridor of her palace, with the fatal fruit in her hand. As she passes a gleam strikes on the wall behind her from some inlet suddenly opened and admitting for a moment the light of the upper world; and she glances furtively towards it immersed in thought. The incense-burner stands beside her as the attribute of a goddess, The ivy-branch in the background (a decorative appendage to the sonnet inscribed on the label) may be taken as a symbol of clinging memory."—*Notes by the late Dante G. Rossetti.*

Signed, and dated 1877

DANTE G. ROSSETTI.

117 'A VISION OF FIAMMETTA'

"'Mid glowing blossoms and o'er golden hair
I saw a fire about Fiammetta's head;
Thence to a little cloud I saw it fade,
Than silver or than gold more brightly fair;
And like a pearl that a gold ring doth bear,
Even so an angel sat therein, who sped
Alone and glorious throughout heaven, arrayed
In sapphires and in gold that lit the air.
Then I rejoiced as hoping happy things
Who rather should have then discerned how God
Had haste to make my lady all his own,
Even as it came to pass. And with these stings
Of sorrow, and with life's most weary load
I dwell, who fain would be where she has gone."
'*Boccaccio*,' *translated by D. G. Rossetti.*

Signed, and dated "D. G. Rossetti, 1878"

Exhibited at Burlington House, 1883

D. G. ROSSETTI, 1867.

118 LE JOLI CŒUR

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

D. G. ROSSETTI, 1871.

119 THE WATER-WILLOW

Exhibited at Burlington House, 1883

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

D. G. ROSSETTI, 1868.

120 THE ROSE

E. BURNE JONES, A.R.A., 1868.

121 ST. GEORGE AND THE DRAGON

110 gns

E. BURNE JONES, A.R.A.

122 PYRAMUS AND THISBE—*three panels*
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

210 gns

FINIS.

London: Printed by Wm. Clowes & Sons, Limited, Stamford Street and Charing Cross.

FORTHCOMING SALES.

Plate and Jewels.

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, 8 King Street, St. James's Square, on MONDAY, April 30, at one o'clock precisely,

SILVER and SILVER-GILT PLATE and JEWELS, including a set of Six Corinthian Column Candlesticks, handsome waiters, tea-kettle, tea and coffee-pots, sugar-casters, bread-baskets, soup and sauce-tureens, and other useful and ornamental plate; plated articles; and some handsome Jewels, formerly the property of the Earls of Thanet, including a fine brilliant cross, a pair of long earrings, a brilliant aigrette, a pair of brilliant wheat-ears, a brooch formed as a cross, and a pair of earrings, &c.

The Marton Hall Gallery.

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, 8 King Street, St. James's Square, on SATURDAY, May 5, at one o'clock precisely (*by Order of the Executors*),

The highly important Collection of MODERN PICTURES from Marton Hall, Middlesbrough, formed by H. W. F. Bolckow, Esq., M.P., deceased, including:—

The Rescue, and A Highland Lot for Sale, by R. Ansdell, R.A.; The Skittle-players, by W. Collins, R.A.; On the Scheldt, Church of S. Maria della Salute, and The Piazzetta, Venice, by E. W. Cooke, R.A.; Cattle and Sheep, and A Summer's Day, by T. S. Cooper, R.A.; Counting the Flock, and Driving Home the Flock, by David Cox; Old England, by T. Creswick, R.A.; Pepys' Introduction to Nell Gwynne, by A. L. Egg, R.A.; The Silken Gown, and 'Baith Faither and Mither,' by T. Faed, R.A.; Mr. Honeywood introducing the Bailiffs, by W. P. Frith, R.A.; Rebecca at the Well, and The Subsiding of the Nile, by F. Goodall, R.A.; 'Braemar,' Intruding Puppies, and Taking a Buck, by Sir E. Landseer, R.A.; Noon-day Rest, by J. Linnell, Sen.; The Eve of St. Agnes, by D. Maclise, R.A.; The North-West Passage, and The Love of James I. of Scotland, by Sir J. E. Millais, R.A.; The Horse-fair, and Robbing an Orchard, by G. Morland; Prayer in the Desert, Ancient Tombs in Lycia, and The Bay of Naples, by W. Muller; Both Puzzled, by E. Nicol, A.R.A.; In the Garden of the Alcazar, A Castanette Player, and Highland Lassies, by J. Phillip, R.A.; La Chasse Marée, by C. Stanfield, R.A.; Old London Bridge, by J. M. W. Turner, R.A.; The Fruits of Intemperance, and The Grandmother, by T. Webster, R.A.

Also: Deer crossing the Summit of the Long Rocks, Forest of Fontainebleau; Denizens of the Highlands, and Return from Pasture, by Rosa Bonheur; Refreshment, by J. L. Meisonnier; Prayer in the East, and Eastern Women, by J. L. Gérome; A Jewish School, Cairo, by Henriette Brown; The Water-cart, by C. Troyon.

Four works of E. Frère; and Examples of W. Bougereau, L. Gallait, J. Israels, L. Knaus, H. Merle, A. Schreyer, and others of the Continental School.

The Gatton Hall Gallery.

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, 8 King Street, St. James's Square, on SATURDAY, May 12, at one o'clock precisely, by Order of Viscount Oxenbridge,

The following important Works from the celebrated Collection of PICTURES at Gatton Park, formed early in the present century by the late Right Hon. Frederick John, Lord Monson. The chef d'œuvre of Leonardo da Vinci, so well known as 'La Vierge au bas relief,' from Forster's engraving, described by Lanzi and in Kugler's 'Handbook of Painting'; Portrait of Lorenzo de Medici, by Sebastian del Piombo; Portrait of the Doge Nicholas Marcello and the Entombment, by Titian; St. Jerome, by Bellini; The Death of Lucretia, by Rembrandt; Vertumnus and Pomona, by Rubens and Snyders; Card-players, by Nicholas Maas; The Fishmonger, by N. Steenwyck; The Misers, by Q. Matsys; A Landscape, by J. Wynants; The Saviour, by Murillo; Two Grand Views of Venice, by Marieschi; A Pair of Views on the Brenta, by Bernardo Canaletti; the celebrated masterpiece of Sir Joshua Reynolds, representing Mrs. Payne-Galway and Child, engraved as Pick-a-back, by J. R. Smith and S. W. Reynolds; also beautiful Portraits of the Countess of Essex and the Countess of Mexborough, by Sir J. Reynolds; The Countess of Dysart, a splendid whole-length portrait by Sir T. Lawrence; and a fine Portrait of Endymion Porter, by Dobson.

Pictures, Porcelain, Plate, &c., from Burghley House.

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, 8, King Street, St. James's Square, early in June, by Order of the Marquis of Exeter,

A large and fine Collection of OLD ORIENTAL PORCELAIN, including many pieces of great rarity and beauty, and some with silver-gilt mounts of the time of Queen Elizabeth; a fine Limoges enamel casket and tazza, Italian bronzes, majolica, Italian and French faience, old Dresden porcelain; a quantity of ancient and modern silver and silver gilt plate, including a tazza of German work of the 16th century, of rare excellence, a very fine centrepiece of the time of Louis XV., very fine toilet sets of the time of William III. and Queen Anne, grand salvers and rosewater dishes, racing cups, &c. Also Forty Pictures, chiefly of the early schools, including an exquisite cabinet work of John Van Eyck, painted for the Church of St. Martin at Ypres; a fine altar-piece, by H. Van der Goes; a splendid work of G. Palma; beautiful cabinet works of Titian, Schiavone, A. Durer, V. Catena, and M. di Ferrara; very fine portraits, by Velasquez, Bronzino, P. Veronese, Sir A. More, Holbein, Janet, C. Jansens, and Angelica Kauffman; a view of Old London Bridge in 1639, by Claude de Jongh; also capital works of Hobbema, Ruysdael, &c.